



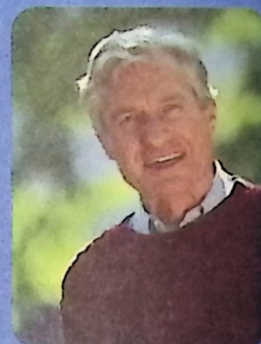
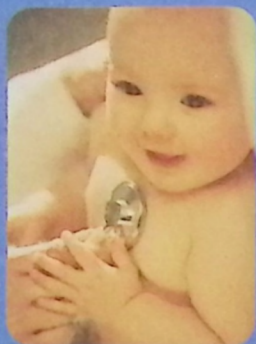
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Liquefied Natural Gas
Raises Questions and Concerns

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On, June 9 *From the Top* features a bold performance on the Kimmel Center's newly inaugurated Fred J. Cooper Memorial Organ — 7000 pipes strong (see p. 21 for details).



ON THE COVER

Evening light reflects off the rocks along the central Oregon coast, a region that could soon be home to a new Liquefied Natural Gas terminal facility.

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JEFFERSON MONTHLY

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By Daniel Newberry

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What are the ramifications of a liquefied natural gas storage and conversion facility setting up shop in Coos Bay, Oregon? And how would the resulting 231 mile pipeline that stretches from the coast to Klamath Falls effect residents and the land? Daniel Newberry, an environmental consultant living in the Applegate Valley, examines the risks and benefits of such a proposal and provides a bit of background on how Coos Bay was chosen as a proposed site.



Tune into *The Thistle & Shamrock* on June 3rd for a memorable performance by fiddler Anna-Wendy Stevenson (see p. 22 for details).

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
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See page 20 for e-mail directory.



Tuned In Ronald Kramer

A Tale of One City

This column tells a story about JPR service in one community - but it is really a story about public radio, federal policy and a call for wisdom at their nexus.

Early in April, we sent an email message to our Shasta County members to explain a news story and editorial which had recently appeared reporting upon a Public Notice issued by the Federal Communications Commission (FCC) in which the Commission expressed its intention to award the 88.9 FM frequency in Redding to the Research

Foundation Inc., which is associated with California State University/Chico's KCHO(FM), and to award the 91.1 FM frequency to a nonprofit organization, Christian Arts in Education, Inc. JPR/Southern Oregon University had applied for both frequencies - in the late 1980s - and the process of determining their ultimate use has dragged on since then. We wanted our Shasta County listeners to understand that, were that outcome to pertain, JPR's *Classics and News Service*, which we have provided there since 1990, would cease since it is transmitted on a 90.9 FM translator which would be extinguished by the new use of the 91.1 FM frequency (because it is so close on the dial that the FCC requires our translator be eliminated). We originally applied for these two frequencies in order to preserve Redding's *Classics and News Service* as well as to enable us to provide JPR's *News and Information Service* in that area.

This has been quite a struggle. First, the FCC refused to accept our application for 88.9 FM because it was submitted after a deadline which the FCC admitted to having erroneously published. We took the FCC into the District Court of Appeals in

Washington DC. The Court ordered the FCC to reinstate our application and to treat us fairly as an applicant.

In the meantime the FCC's method of determining who should receive a frequency when multiple parties applied was ruled unconstitutional in 1992 and processing of our applications was pent up while Commission spent years trying to devise a new system - which it announced in 1998.

A cornerstone of Federal policy since the advent of radio in the 1920s has been localism -

the idea that the public is best served by parties who are part of the community in which a radio or TV station operates. The Reagan Administration, currying favor with conservative religious interests, badly damaged that principle when it first allowed the use of translators owned by distant parties and fed by satellite signals from distant locations - a step which allowed national networks of translators. It was a short step to allowing national networks of radio stations, owned, controlled and programmed without regard to their local benefit. Since creating programming locally, building local studios and staffing them, are all expensive undertakings, these changes created a market for frequencies which could be operated relatively inexpensively - and created an Oklahoma Land Rush mentality and marketplace for frequencies. It also significantly invited fraud in which parties have masqueraded before the FCC under assumed identities. A high FCC official some years ago privately told me that 50% of all applications for new noncommercial Low Power FM stations were fraudulent but that the Commission didn't care enough to root them out.

JPR has made a

CONTINUED ON PG 5

JPR has made a huge investment in Redding. We not only operate and staff local studios there but purchased the Cascade Theatre which we operate, as a performing arts center for the community's benefit.

PETS OF THE MONTH



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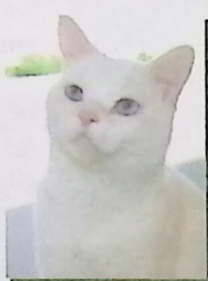
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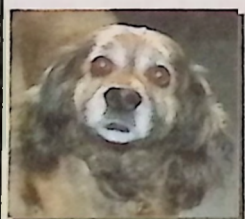
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Jefferson Almanac

Diana Coogle

Color Blind

One week in early spring I took a walk with a friend through the woods above Jacksonville. Wild flowers were abundantly in bloom – wedding-white trilliums, scarlet fritillarias, sapphire-blue hound's tongues, broad expanses of magenta shooting stars.

"Aren't they beautiful?" I said, stooping to admire the shooting stars, with their long black points piercing through deep yellow centers, petals streaming behind them like comets' tails.

"Oh, yes," Tom said. "What color are they?"

With a stab of sorrow I remembered that Tom was color blind. I've tried not to reveal to him and my other color-blind friends how much I pity them, since none seems to regret that condition as much as I surely would. Sometimes I think I would just as soon be blind as color blind. Not to see that delicate green of spring's first alder leaves, a green so tender it's beyond the reach of crayon, paint, or photograph? Not to know the contrast of lavender-purple wisteria against the rufous leaves of my plum tree against an azure summer sky? What would be the pleasure of walking in a rose garden without the surround of its colors? Well, certainly in the perfumes and the shapes – those perfect petals unfurling in stages around the bulbous pointed bud of the center – but not to see the inside of the rose fade from yellow to fire-engine red, not to know the velvety maroon rose from the coral pink, not to know what we mean when we call the color of something rose? I couldn't bear it.

I do understand that the color-blind don't really live in a world of grays but in a world devoid of certain colors – different hues for different people, more for some, fewer for others. One friend said he didn't know he was color blind until he was on a hiking trip in the Sierra. As he and his hiking partner rounded a corner of the trail, his friend, astonished by

a field of red Indian paintbrush, exclaimed, "What beautiful wild flowers!" But my friend saw nothing extraordinary. His eyes couldn't distinguish the color, so the flowers simply vanished against the grass and the hillside.

Not to see the panoramas of wild flowers? I couldn't bear it.

But, as I said, I try not to make my color-blind friends feel badly about their regrettable state, so when Tom asked what color the shooting stars were, I tried to give it to him in all its richness. "They're magenta," I said. "Or maybe not that dark. More cerise. No, that's too pink." I was beginning to wonder what color shooting stars actually are, but Tom cut me short.

"This always happens," he said. "I go to buy a pair of socks, and I say to the sales clerk, 'I'm color blind. What color are they?' and she starts saying things like, 'They're turquoise with a hint of pink and a shade more –.'" (If I hadn't really believed Tom was color blind before that moment, I knew it then. Turquoise doesn't have shades of pink except maybe in satin. And the socks weren't satin.) "But all those subtleties mean nothing to me," Tom was saying. "Just tell me if something is purple or blue. Tell me if it's yellow or red. That's all I need to know."

Oh. Well, of course – no subtleties, no preciseness of language, just the basic distinguishing color. "The shooting stars are purple," I said, letting all the possible variations of that word hang in the same flower for Tom. ■

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

Tuned In *From p.3*

huge investment in Redding. We not only operate and staff local studios there but purchased the Cascade Theatre which we operate, as a performing arts center for the community's benefit. The restoration and reopening of the Cascade has been widely recognized by Redding city leaders, the press and the public as a powerful contributor to the downtown's economic - and cultural - revival.

When the FCC announced its "new system" for selecting among multiple applications we were disappointed because it failed to meaningfully protect, and preserve, localism as a factor in those deliberations. We argued, simply, that parties who already were, or committed to, installing local studios and staff - and creating and broadcasting programs from the community to be served - was the best measure of an applicant's local commitment. The FCC disagreed and, instead, opted in favor of obscure measurements such as a 25-mile yardstick regarding the address of members of an applicant's governing board. Since it was the State of Oregon Acting By and Through the Oregon State Board of Higher Education for the Benefit of Southern Oregon University, JPR's licensee, which had filed these two Redding applications, organizations such as ours were obviously disadvantaged by such abstract interpretations of "localism" as the FCC was trying to substitute for simple commitments to significant local operation.

We believed the manner in which localism would be measured in such matters is an extremely important principle in determining the type of public radio service America can, and will, receive. Unable to convince the FCC on these matters, we again took the FCC to court - the only public broadcaster in the nation to do so. The Court heard our arguments and decided to allow the FCC to move forward in the manner it proposed - but invited us to return to Court if we believed we were unfairly harmed by the FCC's method of implementing the principles it had advanced.

I have never believed that public radio was a simple matter of turning on a transmitter. To me, public radio is a broad public institution, not

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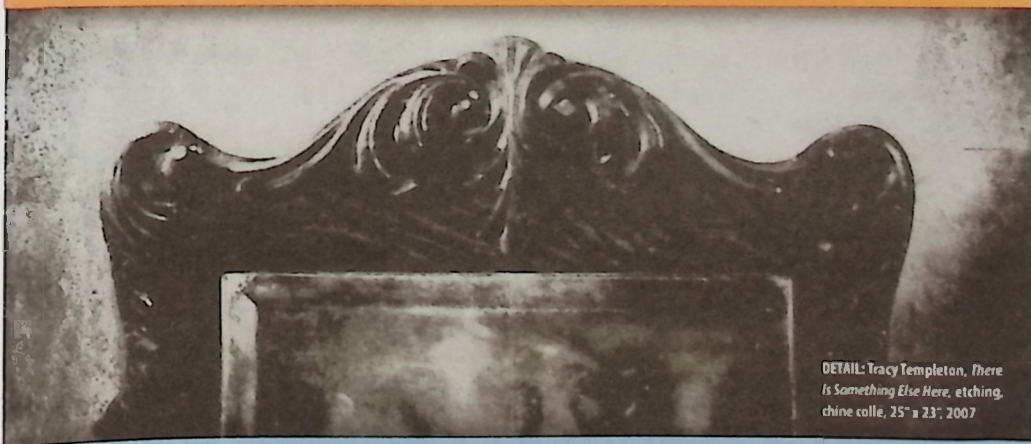
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A Port & A Pipeline

Liquefied Natural Gas Raises Questions & Concerns

By Daniel Newberry



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Only five port facilities currently operating in the United States are capable of handling liquefied natural gas, LNG. Coos Bay could be the sixth.

Since 2001, the Bush Administration has been steering the country away from reliance on oil to reliance on natural gas. But because only three percent of the world's natural gas reserves lie in the United States, this gas is often imported, often in liquefied form on tankers as long as three football fields. Only five port facilities currently operating in the United States are capable of handling liquefied natural gas, LNG. Coos Bay could be the sixth.

Unlike petroleum, natural gas—methane—is highly compressible, so it can be stored in a much smaller volume relative to petroleum, thus reducing its transportation cost. When natural gas is cooled to minus 260 degrees Fahrenheit, it liquefies. This super-cooled liquid is then placed in tanks and shipped around the world. According to a 2005 Boston Globe article, if the volume of gas commonly found on the LNG supertankers was in a gaseous form, it would occupy three *billion* cubic feet. As energy prices continue to climb, it comes as no surprise that LNG has been thrust into the national energy spotlight.

A plan, currently under review by the Federal Energy Regulatory Commission, FERC, calls for a new terminal facility in Coos Bay to unload, store, and then convert the LNG back to a gaseous form, as well as construct a 231 mile-long, 36 inch diameter underground pipeline to transport the gas through Coos, Douglas, Jackson, and Klamath counties in southern Oregon. The new pipeline would connect with existing pipelines in Oregon and California and could convey up to one billion cubic feet of gas per day.

The company proposing the new terminal facility is Jordan Cove Energy Project, L.P., a partnership between Fort Chicago Energy Partners and Energy Projects Development, L.L.C. The pipeline would be a partnership among Pacific Gas & Electric, Fort Chicago Energy Partners, and Williams Northwest Pipeline Corporation. Williams owns several pipelines and is a veteran of the national LNG industry, having been a key player in the 1970s as the owner of the LNG Cove Point facility in Maryland, according to Bob Brannock, Jordan Cove spokesman. Jordan Cove intends to submit their application to FERC in June 2006. FERC will then issue a draft Environmental Impact Statement (EIS) no later than 120 days later. A public comment period will follow the draft EIS, after which FERC will decide if the project can proceed.

In the past two years, roughly forty new LNG port facilities have been proposed for the Atlantic, Gulf, and Pacific coasts of the United States. The reason for this surge in interest is not only because of concerns of increased unpredictability in Middle East petroleum supplies and its impact on prices, according to Rory Cox of the San Francisco-based non-profit Pacific Environment, it is because of a change brought about by the federal Energy Policy Act of 2005. Cox, who leads a coalition of 25 organizations opposed to the siting of new LNG terminals, points out that before this federal legislation, state governments had the final say-so over new terminals, but the federal government assumed that authority with the 2005 legislation.

In letters to FERC regarding the proposed Coos Bay facility, both U.S. Congressman Peter DeFazio and U.S. Senator Ron Wyden cited lack of state and local input into the siting process stemming from the 2005 legislation as being significant concerns to them and as well as their constituents.

The legal web surrounding terminal siting is tangled even with this new federal authority, as project proponents discovered in California, where three proposals have recently been defeated by state and local governments. Because the Energy Policy Act gives federal siting authority for onshore facilities only, the California Public Utilities Commission, the PUC, was able to reject the Sabrillo proposal for an off-shore terminal. A project at the Port of Long Beach was stopped by the local port commission, who owned the land proposed for the new terminal. Both the California PUC and the Port of Long Beach rejected the proposed LNG facilities in large part because of the risk of explosions and fires posed by terminals in those highly populated areas.

Risks

Liquefied natural gas cannot burn, Jordan Cove's Brannock points out. "When it vaporizes, it can burn only under a limited range of gas/air mixture." Brannock emphasizes that the LNG industry has a safety record far better than petroleum, coal, or any of the other fossil fuels. But the LNG industry today is small relative to other energy sectors; and should the FERC approve many of the proposed new LNG facilities, the increased worldwide LNG traffic would also increase the risk of accident.

The risk of LNG fire and explosion at the proposed Long Beach facility was analyzed by Dr. Jerry Havens of the University of Arkansas Chemical Engineering Department. Havens has researched chemical explosions and fires for more than thirty years. In his testimony to the California PUC he outlined a possible scenario, in which three million gallons of LNG spilled and the vapors ignited. When LNG vapors burn over water, it is so hot that it is virtually impossible to extinguish, and must be allowed to burn itself out. In that scenario, Havens estimated that a person standing a mile away exposed to the burning vapor for thirty seconds would receive a

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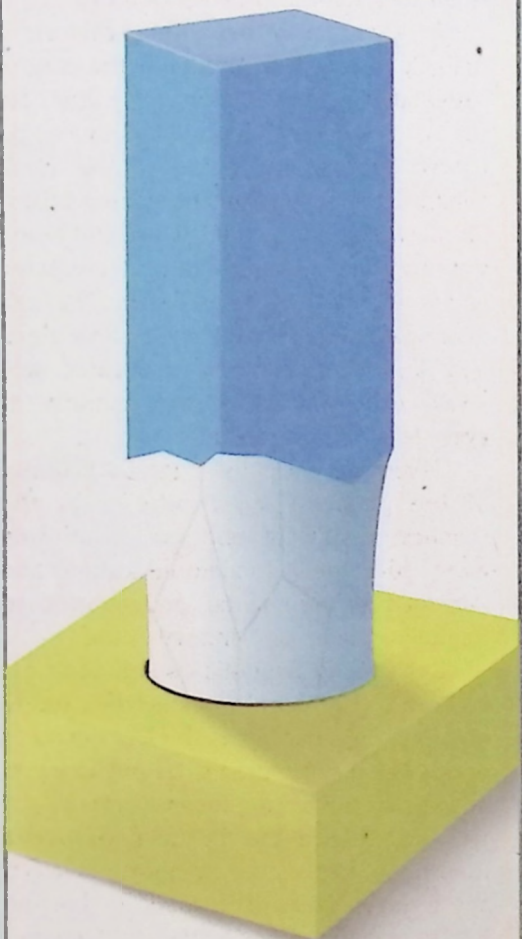
The proposed pipeline would run from Coos Bay to the California border, a total of 223 miles.

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Tuned In *From p.5*

unlike a library, which plays many roles beside stocking content. It is a place for convening thought, a stage for culture and inspiration, a creator of content on the radio and in concert halls – and helps inform and strengthen allied organizations locally, and across the nation, which are engaged in this same work.

When we began to serve Redding, and California State University Chico sought to create a firestorm of adverse publicity because they didn't want competition from JPR, my statement to Shasta County was simple. "All I ask is that you judge us fairly by what we do for the community." Over the ensuing years I believe our work speaks for itself.

Redding is a nearly perfect example of the manner in which I think public radio can, and should, participate in community life. Besides providing our radio programming, we operate studios there where programming for all three of our program services originates. JPR was a major contributor to Redding's cultural life even before we purchased the Cascade Theatre.

When we established our studios in Redding, in 1991, the downtown was struggling – some might even say forlorn. We placed our studios smack dab in the middle of downtown, in one of the City's oldest buildings, to make a statement about our commitment to strengthening the community.

When leasing became untenable for us and it came time to purchase a studio location, we bought the Cascade Theatre, a much-beloved community landmark which was shuttered. I had dinner with the Mayor and City Manager and we made a commitment to both restore the theatre to its original elegance and adapt it as a community performing arts venue. Again, we were making a statement about our goal for strengthening a community in which we had already made an investment.

Restoring the Cascade to its original state was a huge challenge. Hard work allowed us to find the original plans and locate the manufacturers of the audio-

rium's elegant art deco chandeliers. We brought to Redding one of the nation's premiere art houses to restore the numerous murals, gilding, exterior bas reliefs (which hadn't been gilded in fifty years). It was one of the largest private capital campaigns ever undertaken in Redding – and the community rallied behind it. Grandly reopened in 2004, the Cascade now powerfully contributes to Redding's cultural, economic and social life.

There is little JPR has done about which I would feel more proud that what we have been able to help Redding realize through our presence.

Offering JPR's *Classics and News Service* in Shasta County daily enriches the lives of many. Presenting events on the Cascade stage, like Moscow's Helikon Opera, the Eroica Trio, the San Francisco Opera's Adler Fellows, the Emerson String Quartet and the Vienna Piano Trio – all of which have appeared under our sponsorship in the past 18 months – dramatically extends our contribution. Does anyone believe that we can continue to sponsor those types of stage events in a community in which we don't offer the *Classics and News Service* which helps to introduce, and promote, such music?

The FCC, under its "definition" of "localism" believes that Christian Arts and Education and the Research Foundation are more "local" than JPR – which was the basis for the Commission's preliminary decision.

I don't agree – and just as I believed we had an opportunity to meaningfully help strengthen Redding's cultural life when we committed to serve the community – I believe our listeners are counting upon us to defend meaningful, rational systems for determining who should have the use of FCC-assigned frequencies and to protect and preserve the cultural life we have helped stimulate in Redding.

Ronald Kramer is Executive Director of the JPR Foundation.



Jefferson Perspective

Russell Sadler

The Calm Before the Storm

Things have settled down to a dull roar in the “marble mausoleum with gold bowling trophy on top,” as Senate President Peter Courtney once jocularly called the State Capitol in Salem.

Unlike the Republican leadership of recent years, the new Democratic leadership is not micromanaging their committee chairs to produce the results promised to their campaign contributors. For the most part, the presiding officers trust their committee chairs to produce the best bills they can with the votes they have and send the results to the floor to pass or fail on their merits.

This tends to reduce the controversy involved in the routine of governing, but it also makes for “dull” news coverage of the legislature at a time when the news media live on controversy, even to the point of manufacturing controversy if it doesn’t actually exist.

This preoccupation with partisan confrontation masks the serious game played daily by the legislature’s Republican and Democratic leadership. Both sides have decided on their strategies for the next election cycle.

The Democrats intend to plod ahead, slowly but steadily, demonstrating that they can pass a two-year budget that takes care of Oregonians’ needs in six months and go home. Democrats are trying, for example, to pass a plan to provide health insurance for all children, add 150 officers to the State Police and increase basic school support for education, community colleges and higher education.

The Republicans have decided to deny Democrats the politically palatable, marginal tax increases to finance those programs – an increase in the cigarette tax to finance childrens’ health insurance and a

tax on auto insurance to finance more state police – and force the Democrats to raise the state income tax to balance the budget. Then Republicans can campaign on the claim that “Democrats raised your taxes!” Oh, the horror of it.

Democrats are betting the “anti-tax” fever of the ‘90s has abated. Republicans are betting they can fan the flames of that issue one more time and win the votes that will return them to the majority in one or both houses.

How do we know this? The Democratic leadership simply tells its legislative strategy to anyone who asks the right questions.

To determine the Republican strategy, all you have to do is look at the organizations that have taken over the

Oregon Republican Party. They are not Oregon organizations at all.

The organizations bankrolling the litter of leaflets, jungle of junk mail and barrage of robocalls in every legislative district where a Democrat narrowly unseated a Republican are “local chapters” of Citizens of a Sound Economy, Taxpayers Association of Oregon and, most recently, The Club for Growth. But these “chapters” are not really local. They are hollow shells of fake “grass roots” organizations financed by their Washington, D.C. headquarters, all determined to restore the mantra of “No New Taxes” that had such appeal in the ‘90s.

This national effort to resuscitate anti-tax fever is likely to fail here, partly because Oregonians traditionally resent outside interference in their domestic political affairs, and partly because voters now realize that “no new taxes” only applies to income taxes. Oregon Republicans never saw a fee or tuition increase they didn’t like

when they were in the majority.

Another reason that anti-tax rhetoric is unlikely to re-root in Oregon is the conservative ideology that dominated politics for the last two decades has apparently run its course. During the years of the Bush administration, “movement conservatism” has been weighed in the balance and found wanting. The growing cadre of crossover voters, who had remained silent through many elections, showed up in large numbers last November. They relegated self-styled conservatives to the minority at every level of government.

Several recent polls suggest a majority of the public is more attuned to the Democrats’ talk of universal healthcare, more adequately funded education and increased environmental protection than Republican fears of increased taxes.

But Oregon Republicans still don’t get it. They are stubbornly staking their future on a strategy that forces the Democrats to decide between programs the public wants and the risk of raising income taxes to pay for them. Unlike the federal government, the Oregon Legislature cannot run a deficit and a dozen years of Republican “borrowing and spending” has tapped out Oregon’s line of credit, so Oregon Democrats must make these difficult fiscal decisions by the end of June when the state’s new budget period begins.

Things may appear calm, even dull, under the Capitol dome, but the big finale is yet to come. And it won’t be dull when it happens. JM

Columnist Russell Sadler is living in a Eugene writer’s garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

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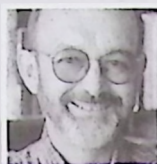
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Nature Notes

Frank Lang

June Bugs

That Nature Notes, will he ever learn? The gentleman who brought him the fungus that was the inspiration for one of the nastiest *Nature Notes* ever, the stinkhorn, *Phallus impudicus*, called to say he found a big, striped beetle. Did he want to see it? Sure he said, quite certain that it was a Colorado potato beetle and he could tell that story once again.

He arrived with the striped beetle and Nature Notes told him his story. Back in olden days, like during the reign of Queen Victoria, the collection of natural history objects was quite the thing for the well-kept and laundered gentry. Victorians were keen on collecting sea shells, birds eggs, study skins, fossils, plants, and insects especially butterflies and beetles. One famous Victorian, Charles Darwin was an avid collector of beetles, among other things.


Objects of desire were often collected by individuals in the field; it was all part of the fun. Rare things at home and from far away were often purchased from professional collectors much like rare postage stamps or coins are today. Colorado potato beetles were particularly rare, living out their lives on buffalo-bur, *Solanum rostratum*, a plant in the same genus as the potato, *Solanum tuberosum*, that grew in buffalo wallows and prairie dog colonies in the Rocky Mountains and Great Plains of the Midwestern United States. Buffalo spread the plant far and wide from wallow to wallow with its bur-like fruits stuck in their shaggy coats. A pair of beetles fetched several hundred pounds sterling on the open market for a time. Their value soon started to decline as the west was settled. This was partly due to the disappearance of buffalo wallows and prairie dogs, but more important was the cultivation of potatoes by farmers and ranchers. The Colorado potato beetle liked farmers' potatoes just fine and became common and the price dropped out of the market. The beetle's

spread to Europe didn't help. Not only that, but with Europeans acting like buffalos disturbing soil everywhere, buffalo bur became a wide spread noxious weed. The Colorado potato beetle actually increased in economic importance by becoming the most important insect potato pest.

That's the story. For some reason Dr. Know-it-all decided to Google up an image of the Colorado potato beetle to see what it look like. Oh, oh, oh no! The big, striped beetle Nature Notes had wasn't what he thought it was at all. A quick search of books (yes, books are still of value in the Age of Cyberspace) showed the beetle in hand to be some kind of June beetle, perhaps the ten-striped variety.

If your beetle is big, up to an inch and a third long, brown with longitudinal cream stripes, big funny looking club-like antennae and a hairy chest, you have a June beetle. June beetles belong to a group called dung or scarab beetles, and are related to the famous Egyptian beetle that was an important religious symbol in the time of the Pharaohs.

On warm summer evenings the adults are attracted to porch lights where they crash around with what appears to be reckless abandon. They feed on leaves and needles of a variety of trees. Their large C-shaped grub-like larvae feed on the roots of trees and shrubs. They have become major pests where confers are raised for reforestation by munching away on the roots of seedlings.

One other thing, they make an audible hiss when ... ah, angry or disturbed. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

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SATURDAYS AT 9 PM *Rhythm & News*

Liquefied Natural Gas From p. 7

second-degree burn. He then recommended that LNG facilities be located at least three miles from the nearest population center. Structural damage was also likely, he stated, not only because of the explosion, but because contact with supercooled LNG can cause even carbon steel to shatter.

This proximity of the Coos Bay facility to residential areas is one of the reasons local resident Jody McCaffree founded Citizens Against LNG, an organization dedicated to fighting the siting of LNG terminals in populated areas, including Coos Bay. McCaffree points out that the local airport and several senior centers are within the one mile burn zone and much of North Bend, including public schools, is within the three mile safety zone. The terminal site is also beneath the runway flight paths at the Coos Bay airport. McCaffree is also concerned about both the decreased protection from tsunamis that is likely when a tall coastal sand dune in a likely tsunami's path is leveled for construction of the new facility, and about dredging in the unstable dunes of Coos Bay harbor that will be necessary to accommodate the new super-tankers.

In the post-9/11 world, LNG ships and terminals are potential terrorist targets, according to a 2004 report on the risk of LNG fires and explosions published by Sandia National Laboratories. Because of this perceived threat, increased security measures will be needed for ships and terminal facilities. The 2005 Congressional Research Service Report *LNG Infrastructure Security: Issues for Congress*, found that each time an LNG supertanker docked at a terminal near Boston, \$40,000-50,000 of federal taxpayer money was spent in providing security by the U.S. Coast Guard and an additional \$37,500 was spent by the cities of Boston and Chelsea.

Gas pipelines themselves are also potential terrorist targets, a 2004 Congressional Research Service document on pipeline safety asserted. Accidental explosions in the past have been a rare occurrence, but when they do explode, the results can be catastrophic, such as the 2000 propane gas pipeline explosion near Carlsbad, New Mexico, that killed twelve campers, including four children.

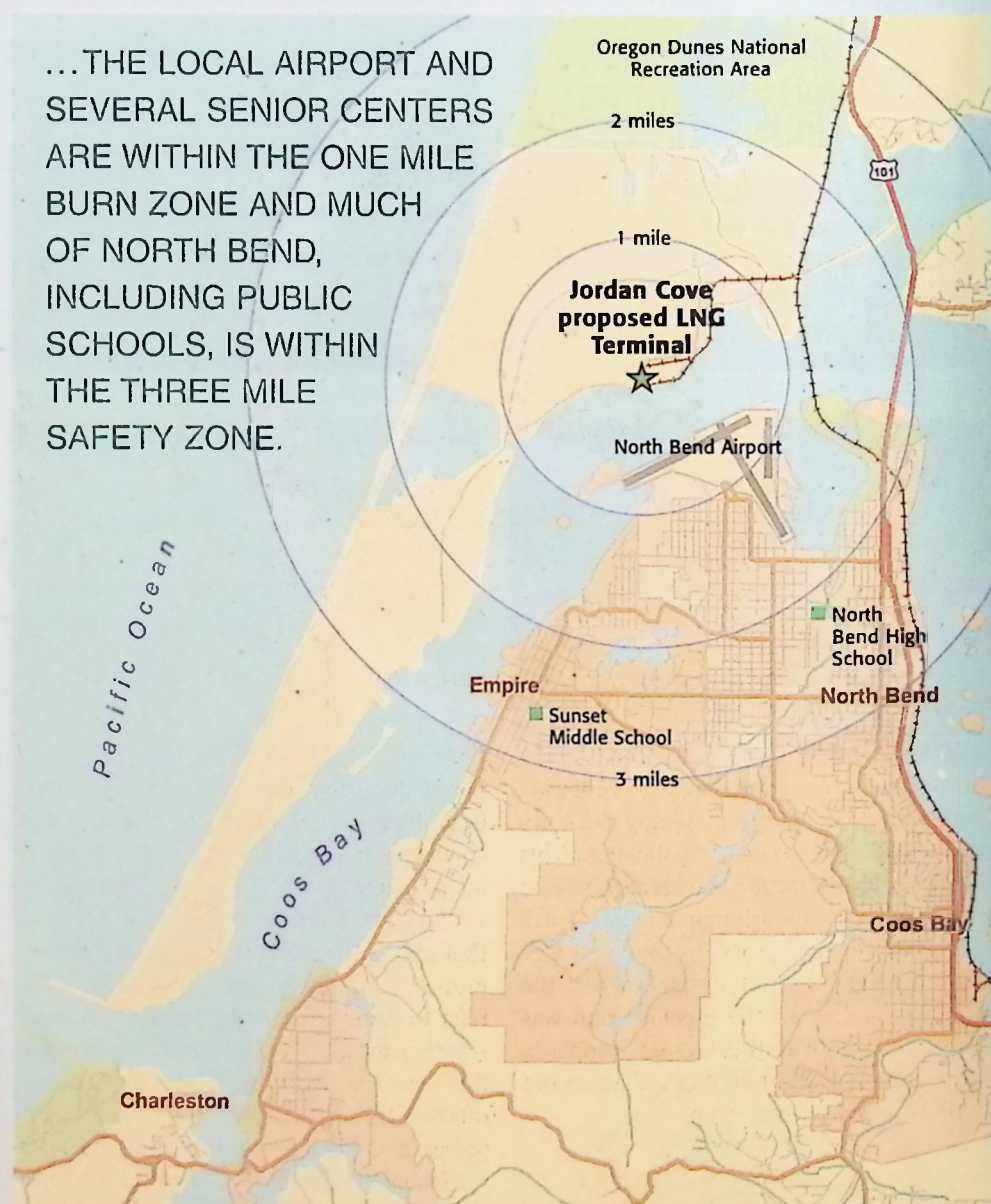
The settlement in a lawsuit resulting from a 1999 gasoline pipeline explosion in Bellingham, Washington provided the funds to start the non-profit Pipeline Safety Trust. Carl Weimer, Executive Director of the Trust, believes that natural gas pipelines are safer than other common forms of transporting energy in the U.S. "The chances of a pipeline blowing up in your backyard are small," Weimer says, echoing the Congressional finding, "but the consequences are high."

Francis Eatherington is concerned about

the environmental risks of a 231 mile pipeline that would run through the coast and Cascade mountain ranges over steep slopes. The pipeline would also cross under more than one hundred small streams, and beneath the larger Coos, Coquille, Rogue, and Klamath Rivers, and twice under the Umpqua River. Eatherington is the Conservation Director of Umpqua Watersheds, a Roseburg-based non-profit that has been tracking the Coos Bay LNG proposal.

A smaller diameter gas pipeline was installed from Roseburg to Coos Bay in

...THE LOCAL AIRPORT AND SEVERAL SENIOR CENTERS ARE WITHIN THE ONE MILE BURN ZONE AND MUCH OF NORTH BEND, INCLUDING PUBLIC SCHOOLS, IS WITHIN THE THREE MILE SAFETY ZONE.



"If about 3 million gallons of LNG spills onto the water from an LNG tanker ship, flammable vapors from the spill could travel up to 3 miles" —Professor Jerry Havens, University of Arkansas.

SOURCE: ESRI. MAP BY R. CARLISLE HAWORTH.

2003 and Eatherington saw firsthand how the soil used to cover the pipeline eroded easily during heavy rains where the pipeline corridor was excavated on steep mountain slopes. One of the methods of drilling under the river includes the use of highly toxic drill lubricants that could be fatal to aquatic life with an accident or miscalculation, according to Eatherington. If the geology under the river included unconsolidated river rock instead of more solid clay or bedrock, river water could get into the pipeline trench.

Eatherington is also concerned about the 100 foot-wide clearcut that would be created along the 231 mile pipeline corri-

take a massive eminent domain proceeding, giving a 100 foot wide easement to the pipeline company. Long-time Phoenix, Oregon resident Glenn Archambault understands the eminent domain process intimately. The day after he purchased his current property in the early 1990s, he learned that some of his property was to be condemned under eminent domain for the construction of a natural gas pipeline. Archambault, who today travels around the U.S. as a citizen pipeline safety speaker, spent over \$100,000 defending his property and the valuation made by the pipeline company's appraiser that he felt far undervalued his losses. "The landowners almost

issue a Certificate of Public Necessity, which will be given to the pipeline company with a deadline to complete the process. The pipeline company will make contact with the landowners through a land agent to negotiate a price for the taking." If the landowner and the pipeline company disagree over the devaluation of the property due to the pipeline easement, the case must be litigated, which can be expensive, so most cases are settled out of court.

"The process is unfair," says Richmond, "because with a pipeline on your property there are restrictions on how you can use your land—no structures and probably no driving on the easement. There will also likely be setbacks for future building outside the easement demanded by the county planning department. Then they give you cents on the dollar because they're not buying your land, they're only buying an easement." Richmond also points out that the construction process often leaves the soil so compacted that growing crops is often difficult. Archambault discovered through close scrutiny and documentation of the pipeline construction in Phoenix that federal standards were often not followed.

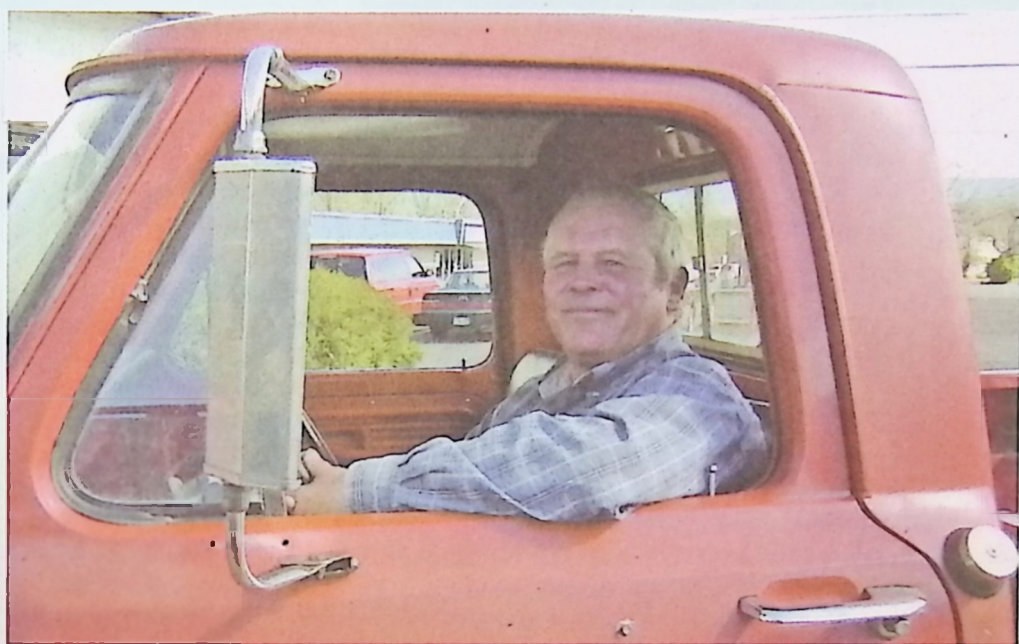
Congressman DeFazio, whose district includes Coos Bay, wrote a letter to FERC on August 16, 2006, in which he stated "I am opposed to using eminent domain to seize private property to facilitate construction of the pipeline." DeFazio went on to propose an alternative that would route the pipeline through existing utility rights-of-way to avoid private property taking.

Local governments should pay attention, says Pipeline Safety Trust's Weimer. "How does the pipeline impact urban growth boundaries?" Municipalities should be involved in setting the pipeline corridor to minimize risk and keep their options open, he says, because once the route is approved by FERC, not much can be done.

National Energy Implications

Of the forty LNG projects under review by FERC, four are in Oregon, including the Bradwood Landing project in Astoria where a pipeline would be constructed under the Columbia River. The Coos Bay project pipeline would provide gas primarily for customers in California, Nevada, and

CONTINUED ON PAGE 16



Long-time Phoenix, Oregon resident Glenn Archambault, a man who is all too familiar with the concept of Eminent Domain.

dor. Following construction, a 75 foot-wide swath would be kept permanently clear, primarily through herbicide application. This hits close to home for Eatherington. She describes how the original pipeline corridor was planned to cross the land of a U.S. Forest Service District Ranger. When the Ranger complained, the pipeline plan was rerouted through Eatherington's property, where herbicide treatment could affect her ability to grow organic crops.

Eminent Domain

Because the new pipeline would cross approximately 173 miles of private property, the federal government would under-

never get their day in court," he says, describing his extended battle to get fair compensation for the lost value and use of his property.

Eminent Domain is the legal doctrine that allows the state to appropriate private property for public use. The "state" can refer to many levels of government: federal, state, or local. The state can then delegate this power to public or private companies—often utilities—to construct telephone, power, and gas lines, or other projects.

Doug Richmond is a Medford attorney who represented Archambault in the Phoenix pipeline case. After the Environmental Impact Statement, or EIS, is completed, says Richmond, "FERC will

Klamath Kinetic Challenge: A Race Not To Be Missed

By Denise & Hugh Currin

It was cold. It was June in Klamath Falls and felt like it could snow. And they were stuck; the whole crowd could tell they were stuck in the mud. It wasn't the first vehicle to get stuck today and was probably not going to be the last. The brave crowd of over 50 shouted cheers and encouragement, but ultimately they were stuck. Finally they got off, pushing and dragging the sculpture through the pit and on towards the sand. More cheers and appreciation from the crowd while those not shouting were on their cell phones to friends and relatives, "you gotta come see this, it's amazing. They're headed for the water next, we'll meet you at Lake Euwana". And they came, over 200 by the time they splashed into the water. This was the inaugural Klamath Kinetic Sculpture Race in 2005.

This is Kinetic Sculpture Racing. Human powered artistic vehicles built to travel on roads, gravel, sand, through mud and over water. As much a spectator sport as a real race for speed, sculptures are scored on art and engineering as well as the fastest time.

It all started in Ferndale, California back in the sixties. Hobart Brown built a fanciful tricycle and rode it up and down Main Street. Almost immediately other artists, of like mind, said "I can do better than that" and tried. Well, with more than one vehicle in existence racing was inevitable. It quickly became an all terrain jaunt from Arcata in the north to Ferndale in the south resulting in a three day trek of nearly fifty miles. The race is a festival of sorts drawing thousands of spectators from all over. Similar races have started around the world, from Baltimore to Perth.

In 2004, looking for a fun and light hearted event for the Klamath Falls Centennial, Zon Gerbert conceived the idea of a local Kinetic Sculpture Race. Under the auspices of the



Klamath Kinetic
Challenge
Saturday, June 23, 2007
www.klamathkinetic.org

Klamath Arts Council, Denise Currin took over the event and brought it to life in June of 2005. The first annual race was a grand success. That first year eleven sculptures competed, three of them built locally. In 2006 another eleven

sculptures participated. Due to conflicting dates with Fathers' Day and graduations, fewer out of towners came but an amazing number of local sculptures participated, six in all.

The one day event starts at Veterans Park in downtown Klamath Falls. Early Saturday morning the bustle is from vehicles doing safety and brake checks as well as undergoing scrutiny from the art and engineering judges. This is a great chance for spectators to see these amazing vehicles up close and personal, no pit pass required. At 10:18am the race starts. The racers run across the parking lot at Veterans Park in a Le Mans start. A hectic race for pole position ensues down Klamath Avenue to 11th Street. Here vehicles are lined up and paraded down Main Street again past Veterans Park, the premier viewing spot for the start. The poor, soon to be tired, racers are directed up Killer KAGO Hill, an agonizing distance. Maybe 1/4 mile past Riverside School, the vehicles traverse onto the "Gravel Boulevard" above Link River to Moore Park. A scenic route through the upper loops of Moore Park, is followed by a well deserved rest and lunch. Racers and spectators mingle and talk of past, present and future exploits. Following lunch is a short sand pit at Moore Park, a usually brief but exciting venture. Off again racing at full speed, maybe eight miles an hour, pilots direct their sculptures down the Link River Trail to the new mud pit. The bane of many racers and an excellent chance for the crowds verbal assistance, the mud pit is now near Veterans Park on Riverside Drive. An excellent chance to see vehicles and racers alike

CONTINUED ON PAGE 29



Inside the Box

Scott Dewing

My Life Falls to Bits

Do you remember what you did yesterday? Okay, how about last week? Still with me? Alright then, how about last month? Last year? How about 1997?

That's what I thought. For most of us, our brains suck at storing and retrieving the events of our lives. Pain seems to help make those otherwise fleeting memories stick. I remember quite clearly tumbling down two flights of stairs when I was five years old. I remember too the deranged boyfriend who attacked me with a crowbar because he thought (quite incorrectly) that I was boinking his girlfriend. Then there's deep psychological pain that the brain seems to delete. Child abuse. Torture. Stuff like that, which is perhaps best forgotten so that we can survive and go on living beyond the trauma.

Memory is elusive and inaccurate. Memory is like a dream the morning after when we awaken and reconstruct it piece by piece, drawing upon everything that's ever happened to us or things we wished would or would not have happened. We never quite remember what truly happened, just what we think happened. Like a dream, just what we can remember.

But imagine if you really could recall everything? What if your life was captured digitally and stored in a digital archive you could search and replay? Then you could tell me, with some accuracy, what you did yesterday, last week, last month, last year, perhaps even a decade ago.

Some pioneering researchers at Microsoft are working to make the entire past be only be a click away. At the center of this effort is Gordon Bell. For the past 6 years, Bell has been capturing his life in a digital archive. Pictures, video, audio recordings, emails, website visits—all are captured and stored in a "personal digital archive" that is both searchable and secure. The project is called MyLifeBits and the goal is to create a "lifelong digital archive" that would serve as a "digital memory bank". So far Bell's life has amassed over a

100 gigabytes (GB) of data. Bell's lifetime is estimated to be about a terabyte, which is 1000GB of data.

Around his neck, Bell wears the SenseCam, a small, automated digital camera that snaps pictures. This is no ordinary camera. SenseCam has a sensor that can detect the presence of another human being and snap his or her picture. Changes in light exposure indicate that Bell has changed scenery and so SenseCam snaps another picture. He also carries a portable global positioning system device that transmits his precise location to his digital archive, which works in tandem with the SenseCam to log the precise location of each photograph. All of his phone calls, emails, instant messages and website visits are recorded.

According to the Microsoft Research website, "MyLifeBits is a lifetime store of *everything*. It is the fulfillment of Vannevar Bush's 1945 Memex vision including full-text search, text & audio annotations, and hyperlinks."

Vannevar Bush (no relation to George W.) was an engineer who was involved in the development of the atomic bomb. He introduced the concept of the Memex (short for "memory extender"), which was his idea of a microfilm-based device in which "an individual stores all his books, records, and communications, and which is mechanized so that it may be consulted with exceeding speed and flexibility." Bush's theoretical Memex included a camera to capture pictures. "With one item in its grasp," Bush wrote in his 1945 article "As We May Think" published in *The Atlantic Monthly*, "it snaps instantly to the next that is suggested by the association of thoughts, in accordance with the intricate web of the trails carried by the cells of the brain."

With the Internet, the World Wide Web and email and digital camera technology, we've achieved Bush's vision of the Memex and beyond. MyLifeBits is Memex on

steroids in which our life is digitally captured and cataloged. Who I spoke with last week and what I said would be captured digitally and stored. That wedding I went to in Maui last year, that would all be there too: the wedding, the dinner party, the luau. Oh, and don't forget those tequila shots and dancing the Macarena.

Okay, maybe some things really are best forgotten, which begs the question: Do we really want it all when it comes to our memory? Or are some things best forgotten? When I imagine capturing my life and saving it in a personal digital archive, I stop and wonder just how useful such an archive would be. I wonder if our forgetfulness might not be a very necessary component to our emotional and spiritual growth. We forget the details so that we can see the pattern of a our life, how it's moved like a stream carving a path through the landscape of time on its return to the sea of eternity.

In the end, when all is said and done and the fat lady is singing at the top of her lungs, having recorded everything about our life would only be of value if we took the time to review that past and learn from it. In the future, maybe there will be a software application that can analyze our personal digital archive and tell us where we've gone wrong and guide us to the path that is true and straight. But until then, I'll take the here and now, leave the past in the past, maybe look at a picture now and again or watch a video clip. I'll live my life fully in these fleeting moments, keeping my eyes facing forward as I ride time's arrow into oblivion.

IM

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, www.insidethebox.org

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Decoded dinosaur DNA proves T. Rex was a big chicken!

The preacher's wife charged with shooting him dead claims a craggy looking old dude in a cowboy hat did it.

President Ahneedashaveabad of Iran says 50,000 centrifuges and 60,000 carpets must go!

Climate report causes Brussels to sprout.

Imus implicated in global warming by Al Gore in new book "An Inconvenient Ho."

Nancy Pelosi spent the weekend with Kim Jong Il. Playing Halo. Personally I like a woman who keeps a burnoose in her purse.

White House says it can't find emails because some of the internets were lost.

State court in Oregon rules druggists must fill all prescriptions or get off their white platforms.

Castro's fingernails and beard said to be still growing.

Forever postage stamps go on sale for \$39,000.

President Bush sees intelligence bill as slap in face.

Garrison Keillor notes that everyone in Lake Wobegone has two above-average dads. Then blames remark on Imus.

A long awaited study finds that abstinence makes the heart grow much less picky...

That's all the news that isn't.



**12 Noon Saturdays on JPR's
News & Information Service**

Liquefied Natural Gas *From p. 13*

Washington, though connections would be made in Roseburg to an existing pipeline that serves Oregon, as well as an outlet in Medford to be used by Avista, according to Jordan Cove spokesman Bob Brannock. The company envisions the Coos Bay project as a way to serve the entire Pacific Northwest market north of Sacramento. Brannock notes that in the northern part of the Northwest, natural gas is used more for winter heating, while in the southern part, the gas is used more for summer air conditioning. The result, he says, provides a nice year-round balance for the supplier, and Oregonians could see lower prices for natural gas conveyed through the new pipeline compared to prices for customers in other states because transportation costs would be lower.

If the LNG facility is constructed, Coos Bay could be transformed into a regional commercial center, according to the Port of Coos Bay's website. The ensuing economic benefits explain why the Port has entered into an agreement with Jordan Cove to sell its Port land for the facility, should FERC approve the project.

But is there demand for this significant increase in natural gas supplies, especially if multiple LNG projects on the West Coast are approved by FERC? In the *2006 California Gas Report*, a consortium of gas and electric utilities predicted that demand for natural gas in California is expected to decrease through 2015. Of all the regions in the United States, the federal Energy Information Administration predicts that the increase in demand in the Pacific Northwest will be the smallest.

"There has been a decrease by 9% in demand for natural gas in California since 2000," said Rory Cox of Pacific Environment, "there is no natural gas crisis in North America. It's hype." Cox also believes that there is no need for imported LNG and new terminals because there are adequate gas supplies in the U.S. and Canada. And with the availability of cheaper natural gas from the increased supply, it could impact the ability of states to meet their renewable energy portfolio standards.

A Renewable Portfolio Standard, or RPS, requires energy producers to increase their percentage of renewable energy sold

at retail by a target date. California was an early adopter of this trend when it announced a target of 20% of total energy use by renewables by 2017. Governor Schwarzenegger has endorsed a more aggressive schedule of 33% by 2020. Oregon Governor Kulongoski recently announced a plan for an Oregon standard of 25% by 2025. According to the Governor's office, 23 other states have similar standards on their books.

Natural gas has long been a cornerstone of the Bush Administration's plan to wean America from foreign oil. In addition to directing Congress to transfer LNG siting authority to the federal government, other points outlined in the 2001 National Energy Policy Development Group's plan for natural gas include increasing pipeline safety standards, increasing natural gas drilling in Alaska, and constructing a natural gas pipeline from Alaska to the lower 48 states.

According to the most recent data from the Energy Information Administration, six thousand trillion cubic feet of natural gas are estimated to exist worldwide. Of this amount, 41% is in the Middle East, including 15% in Iran, and 32% is in Russia and the former Soviet Union, while only 3% is in the U.S. To avoid relying on supplies from countries with unstable governments, Jordan Cove is currently negotiating with suppliers in Australia, Peru, and other Pacific Rim countries, says company spokesman Bob Brannock.

Natural gas, like petroleum, is a non-renewable fossil fuel, which will run out someday, though scientists predict that will occur after petroleum wells dry up. "Do we want to increase our infrastructure to increase our dependence on foreign fossil fuels?" asks Umpqua Watershed's Francis Eatherington. "Why don't we take the same money and buy everyone a solar panel? We will increase environmental problems in other countries with lax pollution standards and set back our transition to renewable energy. What happens when a civil war breaks out in a foreign country? Will we intervene to protect our gas supply?"

The environmental tradeoff of increasing natural gas consumption is difficult to

gauge. Natural gas, not oil, is the fuel most likely to replace coal in the short-term, because it is in the generation of electricity where natural gas will have the biggest near-term impact. Coal in 2000 accounted for 52% of U.S. electricity generation, nuclear for 20%, natural gas for 16% and petroleum for only 3%, according to *Energy Policy*, a 2001 White House publication. President Bush has been publicly encouraging automakers to increase their production of natural gas-powered vehicles, though it is likely to take more than a decade for such a conversion to have a significant impact on national energy consumption, so natural gas is not expected to replace oil any time soon.

Of the three major fossil fuels, natural gas burns the cleanest. According to the Energy Information Administration document *Issues and Trends 1998*, natural gas emits a fraction of the particulates, nitrogen oxides, and sulfur dioxide per unit of energy than does coal or oil, and only produces 56% as much carbon dioxide, a greenhouse gas, as does coal.

But these numbers do not tell the entire story, according to an analysis made by Climate Mitigation Services of the proposed Sabrillo LNG facility in California. That company estimated that in the processing of supplying LNG to the customer-ocean transportation and conversion of the gas to and from the liquid form-total greenhouse gas emissions were likely to be 35-53% more than the emissions calculated for customer use alone. These emissions would not be present with conventional land-based natural gas operations. Greenhouse gas emissions of LNG per unit energy are thus slightly more than those of oil in that analysis.

If a significant number of the LNG proposals under review by FERC are permitted, the resulting increase in supply and infrastructure would provide a vast new source of cheaper energy that could spur a new era of national growth. Such a dramatic shift to natural gas would help to wean the nation off foreign oil, but could create a new dependency on foreign gas. With so many new import facilities and pipelines coming so fast, there would be increased pressure to use natural gas as much as possible, at the expense of the transition to renewable energy. The lack of an organized permitting procedure is more likely to create an immediate supply glut, according to Carl Weimer of the Pipeline

Security Trust. "FERC doesn't look at the applications regionally," he says, "the Feds don't have a prioritization process to determine which projects are the safest and most suitable to markets." That being the case, Weimer adds, after millions of dollars spent for environmental analysis of dozens of projects by federal, state, and local governments, the marketplace may actually decide which LNG facilities are used long-term, and in the process may create a vast new underutilized infrastructure. ■

Daniel Newberry is an environmental consultant who lives in the Applegate Valley. His last feature in the *Jefferson Monthly* appeared in the February issue. He may be contacted at dnewberry@jeffnet.org

Camelot THEATRE COMPANY
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Livia Genise

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June 1 & 2, 8 & 9
Sun. Mat. 2pm
June 10 & 17

The Spitfire Grill
Book and music by James Valca
Book and lyrics by Fred Alley

June 20 thru July 22
Directed by Doug Warner
with Livia Genise, Shannon McReynolds and Shirley Patton

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West Coast Live

From San Francisco, host Sedge Thompson puts together this eclectic weekly variety show with musicians, writers, actors, and lots of surprises.

Saturdays at 1:00 pm on
Rhythm & News
and Saturdays at 10 am on
News & Information



Program Guide

At a Glance

Focus

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

For more than twenty years, legendary pianist Marian McPartland has welcomed a stellar line-up of jazz artists for conversation and improvisation on her Peabody Award-winning program. Piano Jazz is a forum for jazz legends and influential performers as well as up-and-coming talents. In June, tune to the *Rhythm and News Service*, Sundays at 9am, for *Marian McPartland's Piano Jazz* from National Public Radio. June 3rd Marian pays tribute to the swinging jazz pianist Ross Tompkins; June 10th, she



Marian McPartland

remembers one of the truly great blues singers of our time, Ruth Brown; up-and-coming jazz performer Aaron Diehl will visit with Marian June 17th and singer Tierney Sutton rounds out the month on June 24 with her delicate, reflective vocal style. Marian McPartland's Piano Jazz airs Sundays at 9am on the *Rhythm and News Service*.

Work-study Profile: Robin Bishop

I came back to Ashland this September from Halfway, Oregon for my third year at Southern Oregon University with the intention of finding a work study position in addition to my full-time class schedule. I was lucky enough to come across an advertisement in Churchill Hall which was worded, "Are you a good listener? Do you want to get paid \$9.00/hr. to listen to music?" I was sure that the position had already been filled, but I rushed over to JPR and filled out an application anyway. To my delight, I was called in for an interview with Music Director Eric Alan. After a second interview I was hired as an assistant to aid Eric Alan in screening music for FCC compliance.

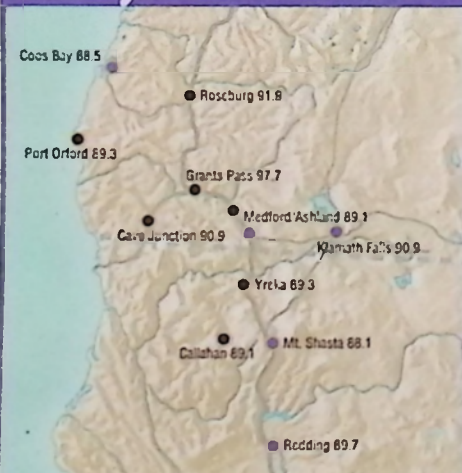


I have been working at this position for seven months now, and I have found it to be quite satisfying on many different levels. From the very first day, the staff at JPR has been welcoming and inviting. I have had the opportunity to become more connected to the community through my exposure to JPR programming and being introduced to community members.

I love listening to the music that passes through the station even though I have some issues about the pretext of my position. It has been interesting to delve into music with FCC standards of compliance as my primary listening tool. In my continuous search for profanity, obscenity, and indecency I have had to ask myself

CONTINUED ON PAGE 23

Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIE/REDDING

KNSQ 88.1 FM
MT. SHASTA

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FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

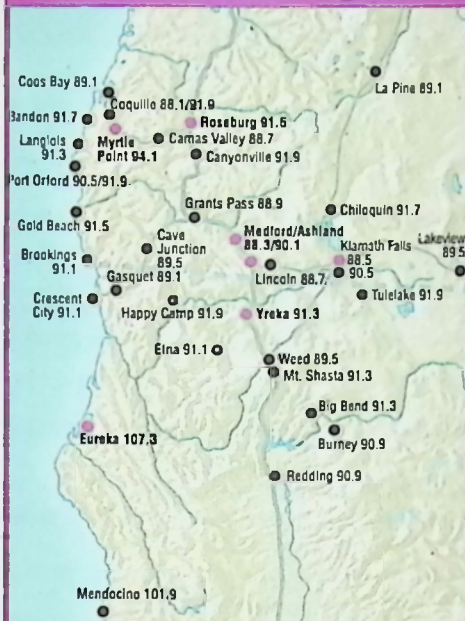
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
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KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
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KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am Lyric Opera of Chicago
2:00pm From the Top
3:00pm Played in Oregon

4:00pm All Things Considered
5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Saint Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

News & Information www.ijpr.org



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSVC AM 1490
YREKA

KMIC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
REDDING

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes
4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show
4:00pm Zorba Paster on Your Health
5:00pm Documentary Hour
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry.

Another way to contact us is via our website www.ijpr.org. Simply click on the "Contact Us" link and submit your question, suggestion, or comment.

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

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MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon

First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:30 am, *Featured Works* at 9:00, and *As It Was* at 9:30.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:00, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am.

10:30am-2:00pm

Lyric Opera of Chicago

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

Saint Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music for your Sunday, with Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

FEATURED WORKS

* indicates June birthday

First Concert

- June 1 F Liszt: *Fantasy on Hungarian Folk-tunes*
- June 4 M JS Bach: English Suite No. 1 in A, BWV 806
- June 5 T Juan Crisóstomo Arriaga: Symphony in D
- June 6 W Khachaturian*: Concert-Rhapsody for Violin and Orchestra
- June 7 T George Szell*: Lyric Overture, Op. 5
- June 8 F Erwin Schulhoff*: *Moonstruck*
- June 11 M R. Strauss*: Suite in B flat, Op. 4
- June 12 T Haydn: Piano Concerto in D
- June 13 W Carlos Chavez*: Suite for Double Orchestra
- June 14 T Saverio Mercadante: Flute Concerto in E minor
- June 15 F Grieg: Violin Sonata in F, Op. 8
- June 18 M Mendelssohn: String Quartet in E minor
- June 19 T Johann Stamitz*: Clarinet Concerto in E flat
- June 20 W Offenbach*: Cello Duet in B minor
- June 21 T Henry Holden Huss*: *Pieces for Piano*, Op. 23
- June 22 F Étienne-Nicolas Méhul*: Symphony No. 2 in D
- June 25 M Stravinsky: *Firebird Suite*
- June 26 T Wagner: Selections from *Die Walküre*
- June 27 W Galuppi: Harpsichord Concerto in F
- June 28 T Gabriel Pierné: *Ballet de Cour*
- June 29 F Leroy Anderson*: Piano Concerto in C

Siskiyou Music Hall

- June 1 F Berwald: Piano Quintet No. 2 in A major
- June 4 M Chadwick: *Aphrodite*
- June 5 T Dvorak: Serenade, Op. 22
- June 6 W Wagner*: Symphony in C
- June 7 T Paganini: Violin Concerto No.1 in D, Op. 6
- June 8 F Schumann*: String Quartet in A, Op. 41, No. 3
- June 11 M R. Strauss*: *Don Quixote*
- June 12 T Alexander Gretchaninov: Piano Trio No. 1 in C minor
- June 13 W Shostakovich: Violin Concerto No.1 in A minor, Op. 99
- June 14 T Dittersdorf: Sinfonia in E flat
- June 15 F Gershwin: Piano Concerto in F
- June 18 M Offenbach/Rosenthal*: *Gaîté parisienne*
- June 19 T Beethoven: "Archduke" Trio, Op. 97
- June 20 W Joseph Martin Kraus*: Sonata in E
- June 21 T Brahms: Symphony No. 3 in F
- June 22 F Reicha: Wind Quintet in F, Op. 88, No. 6
- June 25 M Vieuxtemps: Violin Concerto No. 1 in E
- June 26 T von Weber: Clarinet Quintet in B flat
- June 27 W Haydn: Symphony No. 101 in D, "The Clock"
- June 28 T Hugo Alfven: Symphony No. 3 in E, Op. 23
- June 29 F Saint-Saëns: Piano Trio No. 2 in E minor

Classics & News Highlights



John Mauceri (above) conducts *Roméo Et Juliette* by Charles Gounod, a performance that airs June 9th on *Lyric Opera of Chicago*.

Lyric Opera of Chicago

June 2 • *IL Trovatore*

By Giuseppe Verdi

Conductor: Bruno Bartoletti
Walter Fraccaro, Sondra Radvanovsky, dolara Zajick, Mark Delavan and Andrea Silvestrelli.

June 9 • *Roméo Et Juliette*

By Charles Gounod

Conductor: John Mauceri
Matthew Polenzani dina Kuznetsova, Christopher Feigum, Kevin Langan, Katherine Rohrer, Wayne Tigges and Wilbur Pauley.

June 16 • *Die Fledermaus*

By Johann Strauss, Jr.

Conductor: Asher Fisch

Andrea Rost, Bo Skovhus, Marlis Petersen, Alice Coote, Bonaventura Bottone, Martin Gantner, Andrew Shore and Dinnis Petersen.

June 23 • *Così Fan Tutte*

By Mozart

Conductor: Sir Andrew Davis
Erin Wall, Eric Cutler, Lauren McNeese, Nathan Gunn, Nuccia Focile and Sir Thomas Allen.

June 30 • *Dialogues of the Carmelites*

By Francis Poulenc

Conductor: Sir Andrew Davis
Isabel Bayrakdarian, Patricia Racette, Felicity Palmer, Jane Irwin, Anna Christy, Dale Travis and Dennis Petersen.

From The Top

June 2 • *From the Top* presents a breakdancing accordion player and a pianist who can play two recorders simultaneously – through her nose! It's just another week with the best young classical musicians in the U.S.

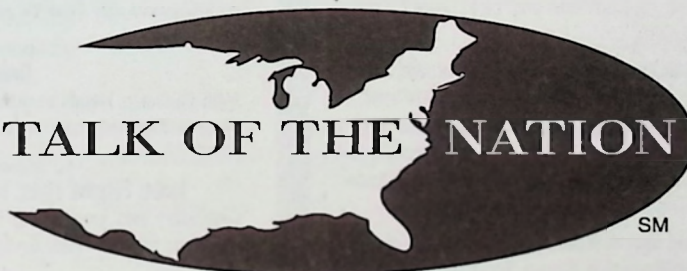
June 9 • This week's all-Philly edition of *From the Top* features a bold performance on the Kimmel Center's newly inaugurated Fred J. Cooper Memorial Organ – 7000 pipes strong.

June 16 • A beautiful new concert hall on the campus of one of the country's great boarding schools is the setting for this week's episode of *From the Top*. Tucked into the rolling hills where West Virginia, Pennsylvania and Maryland meet, the Burgin Center at Mercersburg Academy provides a great place to hear music to both the school and the surrounding community.

June 23 • TBA

June 30 • It's off to Florida's sunny Gulf Coast for *From the Top* episode that features a sprightly organ piece and a trio from Juilliard.

THE TALK OF THE NATION



Neal Conan

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners Nationwide, **Talk of the Nation** delivers the views behind the news.

News & Information Service

Weekdays at 11am

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

ZESTY SHRIMP WITH WATERMELON SALSA

(Makes 4 servings)

Shrimp:

- 16 Jumbo Shrimp, peeled and deveined
- 2 Cloves Garlic, minced
- 1 tsp Lemon zest
- 2 Tbs Olive oil
- 1/4 Cup Orange juice
- 1/4 Cup Finely chopped cilantro
- 1 tsp Chili powder

Salsa:

- 1 Lime
- 2 Cups Watermelon, seeded, cut into 1/2 inch pieces
- 1 Cup Cucumber, seeded, cut into 1/2 inch pieces
- 1/4 Cup Sliced green onions
- 2 Tbs Fresh cilantro, minced
- 2 tsp Jalapeño chili, seeded, chopped
- 1 tsp Sugar

For shrimp: Combine shrimp, garlic, lemon zest, olive oil, orange juice, cilantro, and chili powder in a large freezer bag. Shake for one minute, and then refrigerate 1 hour. Skewer shrimp and grill (or broil) over medium heat until pink. (About 2 minutes per side)

For salsa: Using paring knife, remove peel and white pith from the lime. Cut lime into 1/4 inch pieces. Add lime and remaining ingredients to medium bowl. Season with salt and pepper. Toss to blend. Cover and refrigerate 30 minutes. (Serve within 2 hours!)

To serve: Spoon about a half cup of salsa on to a plate and top with 4 shrimp. Serve the shrimp hot, and the salsa cold.

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving

Calories 133.22
Calories From Fat (50%) 66.46
Calories From Protein (19%) 24.78
Calories From Carbs (32%) 41.98
% Daily Value
Total Fat 7.53g 12%
Saturated Fat 1.03g 5%

PROGRAM GUIDE

Rhythm & News Service

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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly Achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Keri Green, Cindy DeGroft, and Karen Wennlund bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

Volunteer *From p. 18*

some very interesting questions—some of which bring up the vague topic of "community standards." I have a fond memory of screening a Steve Earle album and coming across his song "F*** the FCC" (which I later heard live with a very enthusiastic Ashland crowd). I found this to be quite ironic.

My primary goal for the future is to graduate from Southern Oregon University with a Sociology degree in the spring of 2008. And like many of my peers at this stage in life, I'm unsure where I will go from there. I'm not too concerned, however, because I feel that many doors are open—hopefully I can find one that will allow me to stay in Ashland for a while! I love this community and I hope to find more opportunities that will allow me to contribute to it in the future. ■

Rhythm & News Highlights

Marian McPartland's Piano Jazz

June 3 • Ross Tompkins

Piano Jazz pays tribute to the swinging jazz pianist Ross Tompkins. He's perhaps best known as the pianist for Doc Severinsen's NBC Orchestra on *The Tonight Show* with Johnny Carson, but Tompkins' career spanned both coasts and included gigs with Wes Montgomery, Clark Terry, and Louis Belson. He joined McPartland in 1983 and played his version of "Somewhere Over The Rainbow" before joining McPartland on "It's You or No One."



Ruth Brown

June 10 • Ruth Brown

Piano Jazz remembers one of the truly great blues singers of our time — Ruth Brown. She's considered one of the pioneers of R&B music, and in her later years worked tirelessly to promote the blues and to secure overdue royalty payments for R&B artists of her generation. She joined McPartland in 1993 to talk about her own

NPR program *Blues Stage* as well as other facets of her amazing career.

June 17 • Aaron Diehl

Pianist Aaron Diehl is still a student at The Juilliard School of Music, but he's most assuredly an up-and-coming force in jazz. Dubbed the "Real Diehl" by Wynton Marsalis, Diehl displays a brilliant technique and a truly creative approach to jazz, whether he's interpreting Tatum, Ellington, or Mozart. He joins McPartland on "April in Paris" and "One Morning in May."



Aaron Diehl

June 24 • Tierney Sutton

Singer Tierney Sutton burst onto the scene in 1999 with rave reviews for her first solo album, *Introducing Tierney Sutton*. Five albums later, critics and fans continue to marvel at her delicate, reflective vocal style. She brings along her longtime accompanist Christian Jacob to perform "Devil May Care," and then joins McPartland for "Last Night When We Were Young."

The Thistle & Shamrock

June 3 • Fiddler Anna-Wendy Stevenson is known for her work with traditional groups Anam, Fine Friday, and Caluna. She reveals on this week's program, however, that her first inspiration was her grandfather — the classical pianist and composer Ronald Stevenson.

June 10 • Studio technology has vastly improved standards in music recording and performance. Some artists offset all the digital per-



Tierney Sutton (above) joins Marian McPartland on the June 24th episode of *Piano Jazz*.

fection by mixing archive vinyl, complete with clicks and pops, into their own tracks, while others resist depending on overdubs and re-takes. This week's show explores how these techniques are more than gimmicks, helping listeners stay connected to the authentic roots of today's music.

June 17 • Mandolin, guitar, cittern, banjo, and bouzouki: the fretboards of these stringed instruments are put to good use this week by Celtic musicians from Ireland, Scotland, Brittany, Wales, and the U.S.

June 24 • Sad lover's laments and tragic ballads, although gorgeous, can weigh heavily on the heart. The music featured this week, however, is created to provide the opposite sensation.

New Dimensions

June 3 • Feeling Your Way to the Perfect Job with Laura George

George helps people find perfect jobs. She has discovered that beginning with feelings enhances all aspects of a job search.

June 10 • Beyond the Gospels: Jesus Reenvisioned with Alexander Shaia

Shaia says the Gospels were written to be more than a biography. They are answers to four universal questions.

June 17 • Being in Business: What's Love Got to do With It? With Marguerite Moore Callaway

Find the elusive elements that really make a business come alive and thrive.

June 24 • A Matrix of Love with John F. Demartini

Why positive thinking isn't the whole story.



John F. Demartini

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5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

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3:00pm-4:00pm
News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm
Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm
On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm
News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio

monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
New Dimensions

8:00pm-8:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

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People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

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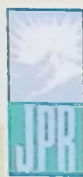
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Recordings

Paul Howell

The Blues: Where Is It Going? Where Has It Been?

In the African countryside, natives worked in fields and hollered back and forth. When sold, captured and otherwise ripped from their homeland to work the fields of the Americas, they, in a way to express their boredom and oppression, sang praise songs, and field hollering; in essence, they were singing the blues, early blues.

The blues as a musical genre really started to gain foothold after the Emancipation Proclamation in 1863. And it wasn't until about 1900 that the blues became more of a musical mainstay on the table of American music. Most of the blues originated up and down the Mississippi basin, from Chicago, with its more up-tempo rhythms, down to New Orleans. As many know, the blues is based on a 12-bar progression with call and response patterns and vocals sounding in a repeat pattern in a single voice. Blues uses a major key, but will sometimes use a minor key overlay. W. C. Handy, among others, took this style and applied theory and other styles such as jazz, to make up the Americana down home blues.

After WWII and into the 1950s, blacks began moving into northern cities such as Detroit, Kansas City and Chicago. Folks like Muddy Waters, Howlin Wolf and B. B. King started to grab the attention of some very young musicians in Britain. Through the ages John Baldry, John Mayall and the Rolling Stones have all added a British influence to what is now considered American blues. In 1968, London was host to the National Blues Convention, coincidentally the year Led Zeppelin formed. As you know, Zeppelin's earlier hits were renditions of traditional blues songs, featuring one of the delta's most famous blues artists, Willie Dixon.

Okay, now back to America. This so called British invasion caught the attention of Canned Heat, Janis Joplin, Johnny Winter, The J. Geils Band, Ry Cooder, Jimi Hendrix and ultimately brought the blues to

the edge of the psychedelic scene. The blues that made it into the American mainstream and stayed for decades on FM stations all around the USA was the blues/rock genre. Since the 1980s, blues has continued in both traditional and new forms. The Texas rock-blues style emerged which used guitars in both solo and rhythm roles. In contrast with the West Side blues, this Texas style is strongly influenced by the British rock-blues movement. Major artists of the Texas style are Stevie Ray Vaughan, The Fabulous Thunderbirds and ZZ Top. 1989 saw a revival of John Lee Hooker's popularity with the album *The Healer* in which he collaborated with Carlos Santana, Miles Davis, Robert Cray and Bonnie Raitt. Eric Clapton, known for his performances with the Blues Breakers and Cream, made a comeback in the 1990s with his album *Unplugged*, in which he played some standard blues numbers on acoustic guitar.

In the 1990s, blues performers explored a range of musical genres as evidenced by the broad array of nominees at the yearly Blues Music Awards, previously named W. C. Handy Awards. Contemporary blues music is nurtured by several blues labels such as: Alligator Records, Blind Pig Records, Chess Records (MCA), Delmark Records, Delta Groove Music, NorthernBlues Music, and Vanguard Records (Artemis Records). Some labels are famous for their rediscovering and remastering of blues rarities such as Arhoolie Records, Smithsonian Folkways Recordings (heir of Folkways Records), Yazoo Records (Shanachie Records) and Document Records.

Thankfully, we have a wealth of young blues artists today who are exploring all aspects of the blues from classic delta to more rock-oriented blues. Artists born after 1970 like Sean Costello, Shemekia Copeland, Johnny Lang, Corey Harris, John Mayer, Susan Tedeschi, and the North Mississippi Allstars are all developing their

own unique styles. And here, in the relatively new 21st Century, we have great new recordings by Tommy Castro, Coco Montoya, Eric Bibb, and Marcia Ball.

Who knows what regions of the world and new uses for instruments will be the future of the blues. We will never tire of or forget the roots and recent history, but it is also exciting to see where the artists and musicians will lead this varied and colorful genre. JM

Paul Howell is host of the *Blues Show*. It airs at 10pm on Saturdays on Jefferson Public Radio's *Rhythm & News Service*.

Spotlight *From p. 14*

either grandly overcoming adversity or becoming mired in muck. Both possibilities equally appreciated by the crowds. Finally, it's on to Veterans Park for the water event. Sculptures plunge into the lake and, if still afloat and mobile, speed on to the fountains and beyond, racing, or at least panting, around a predetermined course along the shore and back up the boat ramp. More excitement as this boat ramp is steep and the transition from water to land is not always without incident. The water, another must see for spectators, is the last event of the newly named Klamath Kinetic Challenge.



Team Rogue struggles through the mud in its kinetic sculpture "Wet Paint."



Little Victories

Mari Gayatri Stein



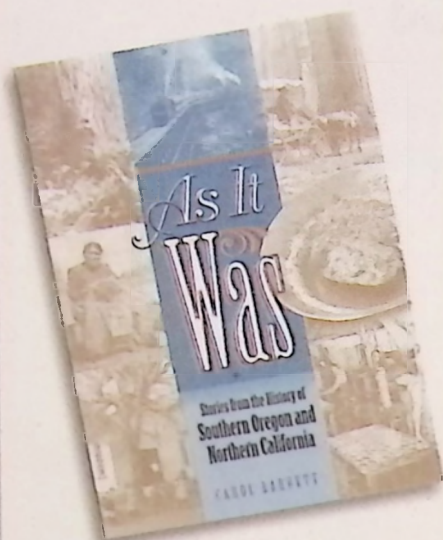
*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit www.marigayatri.com*

The race is followed with food, awards and good music, not to mention tall stories of heroic campaigns recent and past. In 2007 the event and music will coincide with a Concert in the Park put on by the

Ross Ragland Theater. Awards will include the Eagle (grand champion), Gizmo Mania (engineering), Van Gogo (art), Pelican Brief (first to break down), Dancing Grebe (biggest splash), Stuck Duck (middle of the pack), and many more. Awards are donated by local artists and worth seeing in themselves.

This year the Klamath Kinetic Challenge will be held Saturday June 23, 2007. A week later than in 2005 and 2006 to avoid conflicts and allow many out of town sculptures to join the festivities. If you've participated before I have no doubt you'll be back. If not, be sure to mark you calendars and come on up. It will be marvelous.

For more information visit www.klamathkinetic.org. JM



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BY CAROL BARRETT

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Theater and the Arts

Molly Tinsley

The Grief Question

There was everyone else leaving the OSF's New Theatre looking moist-eyed and satisfied after a performance of David Lindsay-Abaire's *Rabbit Hole*, and there I was feeling a little let down. Not by the director, James Edmondson, or the actors and designers, who have taken the considerable strengths of the play and made them stronger. I wanted more from the script, its reach to exceed its firm grasp on quirky realism. It seemed that its premise, a child's death, was the only risk it was willing to take. News that the play is this year's Pulitzer winner in drama has revived my contrariness not subdued it.

Eight months before *Rabbit Hole* begins, something terrible happened—the sort of occurrence the media like to mislabel *tragic*. While his mother was on the phone with her sister, four-year-old Danny chased his dog into the street and was killed by an oncoming car going pretty close to the speed limit. Though the bereaved family and the teen-aged driver experiment with guilt, the self-accusations don't stick. The event was a pure accident. Now each character is enduring the aftermath in a different, private way.

Mother Becca (Robin Goodrin Nordli) withdraws into a numbness that stiffens every gesture and expression. Father Howie (Bill Geisslinger) attends a support group, talks a little too loud and exudes a little too much “can do” swagger as he tries to pick up where life left off. Izzy (Tyler Layton), Becca's kid sister, modulates her self-absorption with endearing spasms of tact and compassion. Her decision to remain pregnant and stick with her child's father has planted her much closer than the others to hopefulness. Matriarch Nat (Dee Maaske) is delightfully ditzy, yet present when Becca needs her to be. And the car's driver, Jason (Jeris

Shaefer), well-mannered and sensitive, is nevertheless insulated by the innocence of youth as he pleads for a meeting with Becca to make personal amends.

Decent characters grappling with horrendous loss; their efforts laced with humor and warmth: come on! What more do I want?

The instructions Lindsay-Abaire lays out at the end of the script may contain the answer. He encourages actors to find all the laughs in the script, but asks that they refrain from tears except in two instances. Apparently too much expression of sorrow might open the way to a sense of resolution, which he wants to avoid in *Rabbit Hole* because it's “not a tidy play.”

Who can blame him for being leery of *closure*, that contemporary cliché? Yet the irony is that to preserve structural untidiness, Lindsay-Abaire holds the emotional action of the play to a pretty tidy path. No one is allowed the messiness of breaking down, hitting rock bottom. No one really plunges through the looking glass to glimpse what truths might flicker on the other side.

In Act One, when Becca and Howie discover they have recorded a television show over a video of their son, the finality of the screw-up took my breath away. It was the sort of symbolic death that might reduce a grieving parent to wordless howling. Becca and Howie do raise their voices—in order to pull back from the pain in favor of arguing their positions on grief in almost clinical terms. By the time stage directions finally permit Howie to cry, it's out of frustration with Becca more than the reexperienced loss of his son.

The second time tears flow they are Becca's, and Nordli gives the moment an excruciating reality. She has invited Jason

“It's less about a happy family turned upside-down by a catastrophe than about a family with a history of loss weathering yet another, each member clinging tight to old, right-side-up habits, private masks in a storm.”

to visit, made lemon squares and gentle conversation about his recent prom experience, when suddenly grief explodes, overcoming her. She jumps up and soon paces herself back under control—good girls don't cry in the world of *Rabbit Hole*.

Some might argue that the distinction is merely semantic, but *Rabbit Hole* seems to be less about grieving, as the blurbs would have us believe, than about stifling grief, smiling with a stiff upper lip. It's less about a happy family turned upside-down by a catastrophe than about a family with a history of loss weathering yet another, each member clinging tight to old, right-side-up habits, private masts in a storm. Remember Nat's son, also Becca and Izzie's brother, hanged himself at age thirty. His death seems less a painful memory for his mother and sister than a cause for competition.

Behaviors do change in Act Two, in fact at an accelerating pace. Proper Becca loses it, offstage, long enough to shove another mother. Howie skips his support group. Becca allows Jason to visit and explain parallel universes, and though the message is too pat and simplistic for consolation, she is touched by the earnestness of the messenger. These shifts just happen, bubble up, then melt away. We're to believe they mark progress, and that Becca and Howie's final calm is prelude to renewed connection.

Richard Hays' set for *Rabbit Hole* removes the fourth wall on an upscale suburban kitchen-family room, with Danny's empty bedroom under the eaves above. This box with a peaked roof is framed by flanges, printed with reduced versions of the same shape, lots of boxes with peaked roofs. The repeating image hints at the cookie-cutter limits of these characters. Howie works for a brokerage firm, remember, and Becca used to work at Sotheby's, not exactly hotbeds of outside-the-box exploration.

Still pain can stimulate growth, expand vision, and I think that's what I was hoping for—for Becca and Howie to slam the door on their cutaway dollhouse, break open their unreflecting, reactive lives, maybe even storm off yelling, "Forget quirkiness. Give us some brand new truth." ■■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Michael Spring

still looking out for number one

*now that you've gone away for five days
I'll smoke all the cigarettes I want,
where I want . . .*

Raymond Carver

now that you've gone away for five days
I won't leave the house
I'll leave my socks and underwear where they land.

I'll crank the volume and quake the stereo speakers
with the sounds of Miles Davis—the experimental stuff:
Agharta, Pangaea, A Tribute to Jack Johnson—
I'll even blast Ornette Coleman and play my collection
of punk-jazz, I'll dance or wiggle and writhe—
I'll shadow box like Sugar Ray Robinson, like Bruce Lee.

I'll contort like an insect, squawk like a crow.
I'll watch all the world cup soccer matches I want,
whenever I want. I'll plug the TV in on the kitchen table,
set up the dart board in the dining room, and pour
myself a pint of Guinness to wash down
the ginger snaps.

I'll invite Tank and Bulldog over and we'll read and rant
about Dylan Thomas and The Sex Pistols—we'll sing
all the pub songs we know—
as loud as we want, and when we can't think of any more
we'll pour another pint of Guinness and hook up
the Karaoke machine—we'll perform
slam poetry—we'll make it up
bad and nasty and brilliant.

After I've had enough of Tank and Bulldog (hell, I might
skip having them over at all), I'll even be silent, for hours,
like you'd prefer, stretched out on the couch
below O'Keeffe's Lily print, illuminate the room
with a candle.

I'll stay up late, . . . sure, I'll wait for your call,
I've studied the time zones where you are. I won't
leave the house—
mostly because the weather is bad—
I won't miss your call.

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Michael Spring is the author of two books of poems: *blue crow* (Lit Pot Press, 2003) and *Mudsong* (Pygmy Forest Press, 2005). A selection from *Mudsong* won the 2004-05 Robert Graves Award (Imago Poetry/UK). His poems have appeared in many publications, including *The Atlanta Review*, *The Dublin Quarterly*, *The Midwest Quarterly*, *New Works Review*, *Poems Niederngasse*, and *The Pedestal Magazine*. Michael Spring is a martial arts instructor, poetry editor for *RIVEN*, a natural builder, and a visual artist. He lives in O'Brien, Oregon.

Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents a wide variety of productions in its 2007 season: William Shakespeare's *As You Like It* thru Oct. 28th, *The Tempest* June 5th-Oct. 6th, *The Taming of the Shrew*, June 6th-Oct. 7th, and *Romeo and Juliet*, June 7th-Oct. 5th; Tom Stoppard's *On The Razzle* thru Oct. 28th; *Rabbit Hole* by David Lindsay-Abaire thru Jun. 22nd; and a world premiere adaptation by Libby Appel of Chekhov's *The Cherry Orchard* thru July 8th; *Tracy's Tiger*, a world premiere musical based on a novella by Wm. Saroyan, thru Oct. 28th; and August Wilson's *Gem of the Ocean* thru Oct 27th. Performances at 1:30 & 8 pm, backstage tours at 10 am, Tues-Sun. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ Oregon Stage Works presents *Elephant Man* thru June 17th. The true and extraordinary tale of John Merrick, a horribly disfigured sideshow attraction with the spirit, intelligence and charm of an angel. All preview tickets \$10. 8 pm and Sundays at 2 pm. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ The Camelot Theater presents "Spotlight on Julie London!" June 1st-10th. On June 20th-July 22nd, *The Spitfire Grill* takes the stage. A feisty parolee follows her dreams to a small town in Wisconsin where she finds work at Hannah's Spitfire Grill. Times. \$17 general/ \$15 seniors and students. Located at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *Smokey Joe's Café, The Songs of Leiber & Stoller* from June 15th-Sept. 2nd. This Grammy-winning revue has good-time energy with 40 rockin' pop songs from the 50's & 60's. Previews June 13th-14th. Thurs-Mon at 8 pm, Sun. brunch matinee at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. Located at 1st and Hargadine Streets, Ashland. (541) 488-2902

Music & Dance

◆ The Britt Festival offers musical performances throughout the month:

An Evening with Michael Franti & Spearhead, June 8th, 8 pm \$41/27/17

Gregg Allman / Harry Manx, June 10th, 7:30 pm. \$65/41/29

Indigo Girls & Special Guest TBA, June 15th, 7:30 pm. \$42/29/17

Toto & Special Guest TBA, June 16th, 7:30 pm. \$45/29/21

Herbie Hancock Quartet / Steve Smith & Vital Information, June 18th, 7:30 pm. \$52/32/21

Derek Trucks & Susan Tedeschi Soul Stew Revival / Special Guest Scrapomatic, June 19th,

7:30 pm. \$45/31/21

Ricky Skaggs and Bruce Hornsby Special Guest TBA, June 22nd, 7:30 pm. \$62/40/29

Madeleine Peyroux / Josh Ritter, June 23 7:30 pm. \$41/25/17

Original Dreamgirl Mary Wilson of the Supremes with the Funk Brothers, June 24th, 7:30 p.m. \$53/32/22

Joan Armatrading Into the Blues / Amos Lee, June 29th, 7:30 pm. \$46/32/21

David Bromberg with Angel Band / The Dougie MacLean Acoustic Band, June 30th, 7 pm. \$42/29/17.

The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ The Palo Alto Chamber Orchestra returns to the Elizabethan Stage of the Oregon Shakespeare Festival on June 18th. 8:30 pm. The program showcases the PACO's youthful string players in the *Grosse Fuge* by Beethoven and the *Cello Concerto in A Major* by CPE Bach. Also featured is a new piece written for the orchestra by Geoffrey Pope entitled *Spires Unceasing*. \$12 & \$8 (for JPR Listeners Guild Members, OSF Members, Chamber Music Concerts Members, Students and Seniors). (541) 482-4331

◆ Misty River, an all female acoustic quartet, plays the Rogue Theater on June 3rd. The group arranges their own material with «stop you in your tracks» vocal harmonies. 3 pm. Rogue Theater, 143 SE H Street, Grants Pass. 1-888-691-8989

◆ Oregon State Parks and Recreation Dept. presents Wolf Creek Inn Father's Day June 17th. Four live blues bands on two stages with an option to enjoy the Inn's famous house smoked baby back ribs & chicken barbecue buffet. No cover charge. Wolf Creek Inn, 100 Front Street, Wolf Creek (541) 866-2474 www.oregon-stateparks.org/park

◆ The Mobius offers two events this month:

On June 5th, Po' Girl, a Canadian acoustic group playing jazz, folk, and country with a tinge of punk attitude. Po' Girl has been compared with the sound of Tracy Chapman, Ani DiFranco, Natalie Merchant, and Norah Jones. 8 pm. \$10



AMBUS Contemporary Art presents "Unintended Consequences" June 19th-July 14th.

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paulchristensen@earthlink.net

June 15 is the deadline
for the August issue.

For more information about arts events,
listen to JPR's Calendar of the Arts

On June 6th, Nawal comes from the Comoros Islands. Known as the "Voice of Comoros," Nawal is the first Comoran woman singer/song-writer and multi-instrumentalist to give performances in public. Indo-Arabian-Persian music meets Bantu polyphonies, the syncopated rhythms and Sufi trance of the Indian Ocean. 8 pm. \$12 advance/students \$15 general

The Mobius is located at 281 4th St., Ashland. (541) 488-8894. www.theMobius.com

◆ The American Band College Directors' Band presents its 19th Annual Concert on June 26th. High school and college band directors from around the US perform together, as they earn their masters degrees. Guest soloist New Orleans trombonist and Yamaha artist Harry Watters serves with the Army Blues Jazz Ensemble and is the newest member of the United States Army Brass Quintet. 7:30 pm. At the Ginger Rogers Craterian Theater, 23 S. Central, Medford www.bandworld.org.

Exhibition

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on June 1st. Refreshments, music and artist demonstrations are offered at many locations along the walk. 5-8 pm. For a free gallery guide, call (541) 488-8430. www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month, 6-9 pm. Shops, galleries and restaurants stay open displaying local art and musical talent. Downtown Grants Pass, H and 5th Streets, Grants Pass. (541) 787-0910



Guest soloist Harry Watters performs at the The American Band College's 19th Annual Concert on June 26th.

◆ The Living Gallery presents new fabric collages by Candace Coleman thru June. Meet the artist at a reception on June 1st. 5-8pm. Located at 20 S. First Street, downtown Ashland. 482-9795. www.thelivinggallery.com

◆ AMBUS Contemporary Art presents "Unintended Consequences" June 19th-July 14th. This show is Dianne Erickson's exercise in discovery when working with unfamiliar materials. Wood, plaster, linoleum, metal, plastic and



The Mobius in Ashland presents Canadian acoustic group Po' Girl on June 5th.

photographs are used in this new work. Meet the Artist on June 15th, 5-8 pm. At 21 N. Bartlett St., Medford. 21 N. Bartlett in downtown Medford. (541) 245-3800 or www.AmbusArt.com

NORTH CALIFORNIA

Theater

◆ Riverfront Playhouse presents Neil Simon's The Odd Couple thru June 10th. 7:30 pm, matinees at 2 pm. \$17-11. Tickets at The Graphic Emporium and reservations by phone at (530) 241-4278. At 1620 East Cypress, Redding. (530) 222-4862.

Music

◆ The Palo Alto Chamber Orchestra performs on the outdoor stage of the Dunsmuir Botanical Garden on June 16th. 6:30 pm. The program includes works by Corelli, CPE Bach and Beethoven. Also featured is a new piece written for PACO by Geoffrey Pope as part of its "Youth-for-Youth" commissioning program. The park opens at 4 pm, an al fresco dinner will be served at 5 pm. In case of inclement weather, dinner & concert will be held at the nearby Dunsmuir Elementary School Gym. For dinner and/or concert ticket information contact the Dunsmuir Parks and Recreation Dept. at (530)235-4740.

◆ The 12th Annual Summer Concerts in the Park series returns on June 8th. Free. Bring your picnic dinner, family (including children) & friends, lawn chairs & blankets. 6:30 pm:

June 8 - The Cheeseburgers (Shrimpsboat Rock);

June 15th - Tempest (Celtic Rock)

June 22 - Past Due & Playable (Bluegrass)

June 29 - Tapwater (American Jam Rock)

July 6 - King Cotton (Dixieland)

July 13 - Gimme Shelter (Classic Rock)

July 27 - Hotel California (Tribute to Eagles) 530-842-5701.

At Miner Street Park in downtown Yreka, Miner and Gold Streets, Yreka. www.scottvalleybank.com <<http://www.scottvalleybank.com>>

◆ The Pistol River Concert Association presents an evening in Spain with Sol Flamenco on June 22nd-23rd. 8 pm. Sol Flamenco uses haunting guitar rhythms, pounding feet, furious, percussive hand clapping and soulful singing to perform the art form that embodies the heart and soul of Spain. Troupe members have studied in the U.S. and Spain to hone their craft, their improvisational style and interaction is spontaneous, fresh and charming. 8 pm. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Dance

◆ The Del Norte International Folkdancers welcomes adults who want to get moving every Tuesday evening, 6:30-9 pm. No experience or partner necessary; beginning dances from around the world will be taught and reviewed the first 45 minutes, with request dancing afterwards. At Del Norte Senior Center, 1755 Northcrest Drive, Crescent City. (707) 458-3132 or (707) 464-9690.

◆ Mendocino English Country Dance provides community dancing with live music. Music by "Take A Dance." All dances taught by a caller. No partner or special dress are required. Beginners are encouraged. 7 pm. At the Caspar Community Center, in downtown Caspar, CA. www.larkcamp.com/ecd (707) 964-4826

Exhibition

◆ A Spring Art Exhibit showcases oils by Jan Molinelli-Hale, photography by Phillip Friesen, mixed media by Patricia Bamford and Laurie Reynolds and a

CONTINUED ON PAGE 34

melangé of media by students of Mistletoe Elementary and Redding School of the Arts thru June 15th. 8-5 pm. At Redding City Hall, 777 Cypress Avenue, Redding. (530) 225-4512

OREGON & REDWOOD COAST

Exhibition

- ◆ At the Coos Art Museum this month:

"Over The River/Through the Woods," a group exhibit by 7 Northwest artists. Sculptures, photography, and paintings. Coos Art Museum, 235 Anderson Avenue, Coos Bay. 541-267-3901

"VISION 2007," an annual art competition for high school students from Southern Oregon. The show includes 100 works of paintings, drawings, photography, sculpture and mixed media created by regional high school art students.

"Expressions West 2007," an annual contemporary painting competition juried by Boise Art Museum's Associate Curator of Contemporary Art. Recent paintings by emerging artists from 13 western United States.

Admission: \$5 adults, \$2 for seniors & students. Located at 235 Anderson in Coos Bay. (866) 526-4423. www.coosart.org

- ◆ The Humboldt Arts Council presents:

"Expressions in Handmade Paper," June 2nd-July 22nd. The Deckle Edge Group was founded fourteen years ago by four artists who were using handmade paper as a fine art medium. Each artist has a unique way of using the medium, offering a wide diversity of artistic possibilities.

"The 6th Annual Student Exhibition of the Monart Drawing School," thru June 30th. Works created by 4-12 year olds. Subject matter includes drawings from three-dimensional objects, animals, still-lives, and figure studies. Students use a variety of drawing media.

"Landmarks" by Melissa Chandon, thru July 1st. Chandon's oil paintings are rendered with a



Nawal, of the Comoros Islands, performs on June 6th in Ashland at The Mobius.

passionate physical language that evokes a deep feeling of isolation and loneliness amidst the welcoming tradition of her subjects. Focusing on the vanishing icons of Americana, including road side attractions, historical agricultural equipment and beloved Volkswagen Buses, Chandon's work encompasses the sentiment of these disappearing symbols one might pass on a lonely stretch of road.

"Day to Day" by Karen Doten, thru July 15th. Using encaustic with graphite on canvas, Doten's series of paintings combine everyday

occurrences with everyday visual experiences, the latter perceived through changes in light, color and structure.

"Works in Iron" by Frederick Hazard occupies the sculpture garden runs thru June 30th.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Music

- ◆ The Ross Ragland Theater continues a summer tradition with the Fifth Annual Cascade Summer Concert Series. Musical concerts are offered on June 23rd, July 4th and August 22nd at Veteran's Park, and on July 20th and August 7th on The Green at the Running Y Ranch Resort. Free. Bring your lawn chairs or blankets and enjoy the show. Food and beverage vendors are on hand to serve picnic dinner. Musical guests to be announced. www.rrrtheater.org for performance updates.

- ◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8 pm-midnight at King Falls Lounge in Klamath Falls. Blues performers and aficionados welcome. (541) 882-8695.

UMPQUA

Exhibition

- ◆ The Salmon Run Public Art Project has selected 45 professional and student artists to create banners to adorn lampposts in downtown Roseburg at the Umpqua Valley Arts Association's Summer Arts Festival. The banners are on display from June 22nd-24th. After the Festival comes to an end, the banners will be displayed on downtown Roseburg lampposts for the month of July. (541) 672-2532 or www.uvarts.com



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As It Was

Stories from the State of Jefferson

The Wood House

Craig Stillwell

One of the most captivating houses in Jackson County, Oregon is the one that Marvin Sylvester Wood built in 1870, two miles north of the town of Eagle Point.

Wood built it to last by using lumber from trees found in the Upper Rogue area and cut at the mill in present-day Prospect. Inside the two-story, gabled structure, Marvin and his wife, Susan, raised three children: Ora, Mayme, and the youngest, Walter, born in 1881.

Walter married in 1904, but his wife divorced him twenty years later. Soon Walter adopted a hermit-like lifestyle, including a long, straggly beard that usually bore traces of his last meal. "Old Whiskers," as he was called, was also rumored to make moonshine.

In 1946, the state condemned his house in order to widen Highway 62. Walter furiously refused to allow its destruction. He demanded that it be moved to the other side of the highway and paid the \$1,442 required to do it. There he spent the rest of his life, sitting on the porch, watching the cars drive by, and occasionally shuffling down to Eagle Point.

Although Walter Wood died in 1974, his house endures, preserved and maintained by the Eagle Point Historical Society.

Sources: Hegne, Barbara, "Lonesome Legacy: The Wood House," *Southern Oregon Heritage Today*, vol. no. 9, 1999, p. 16; Hegne, Barbara, *The Wood Homestead* (privately published by the author), 1988; Strange, Jennifer, "Son Fought to Keep the Wood House from Being Razed in 1946," *Mail Tribune*, June 14, 2006; McKechnie, Ralph. *The Wood House: Eagle Point Oregon: A Virtual Tour*. 2006. DVD.

Housing Shortage!

Margaret LaPlante

It's hard to imagine what would happen to a town that grew by 40,000 people in a few months.

That's exactly what occurred, though,

when Camp White was about to open. Built in 1942 as a training facility in Southern Oregon's Agate Desert for the U.S. Army's 91st Infantry during World War II, it brought 40,000 people to the vicinity of Medford in a short time.

The one thing that everyone wanted was housing! Many soldiers brought their wives and children who found themselves without shelter. Ads went into the local newspaper asking the townsfolk to make room in their houses and garages to accommodate the new arrivals. Some people went so far as to convert chicken coops, outbuildings, and sheds into living quarters. Beds were rented out in eight-hour shifts, which were advertised as "hot beds."

One lieutenant got fairly creative in attempting to call attention to his plight. He placed an ad in the local newspaper, stating: "Reward: Three-month-old Sally will reward someone with a pair of her mommy's precious nylons for a furnished apartment or house. She really needs a home."

The towns surrounding Camp White rallied and eventually everyone found a place to stay.

Source: Kramer, George. *Camp White: City In The Agate Desert*. White City, Oregon: Camp White 50th Anniversary Committee, 1992.

Sugar Pines

Craig Stillwell

Sugar pines were a valuable resource for Southern Oregon's American Indians. The wood gave planks for shelter, the large cones gave seeds to eat, and the edible inner bark gave a sweet-tasting treat.

White settlers favored the sugar pine for its straight-grained, knot-free lumber. Many Rogue Valley pioneer houses and buildings used sugar pine boards and shakes cut from the forests around present-day Prospect.

Later, the logging and timber industry paid top dollar for sugar pines. To cut down a 200-foot tree, lumberjacks had to saw through a base that was eight to ten feet in diameter. After falling, the first cut of a tree

is called the "butt cut." This section of the tree is heavier than water, so it needed to be tied by a cable because it wouldn't float in the millpond.

One day, Dave Neville, the longtime Prospect shake-maker, made a butt cut from a fallen sugar pine. The cut log rolled down the hillside into a stream and sank to the bottom, dislodging some pumice rocks, which rose to the surface. With him was a newcomer to Prospect, who shook his head and said, "This is a heck of a country; the wood sinks and the rocks float!"

Sources: Weiss, Robert M. *Prospect...Portrait of an Upper Rogue Community*, Eagle Point, Oregon: Laurelhurst Publications, 1989, pp. 51-52; Todd, Donn L. and Nan Hannon. "Sugar Pines: Giant Princes of the Forest," *Southern Oregon Heritage Today*, Vol. 2, No. 10, (2000), p. 14.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series chief writer and script coordinator is Dr. Craig Stillwell a Ph. D. in History from the University of Notre Dame, now an instructor at Southern Oregon University. The team of writers includes published authors, university students and staff members from other historical societies in Southern Oregon and Northern California. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*; and during *The Jefferson Daily* on *Classics & News* and *Rhythm & News*.

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